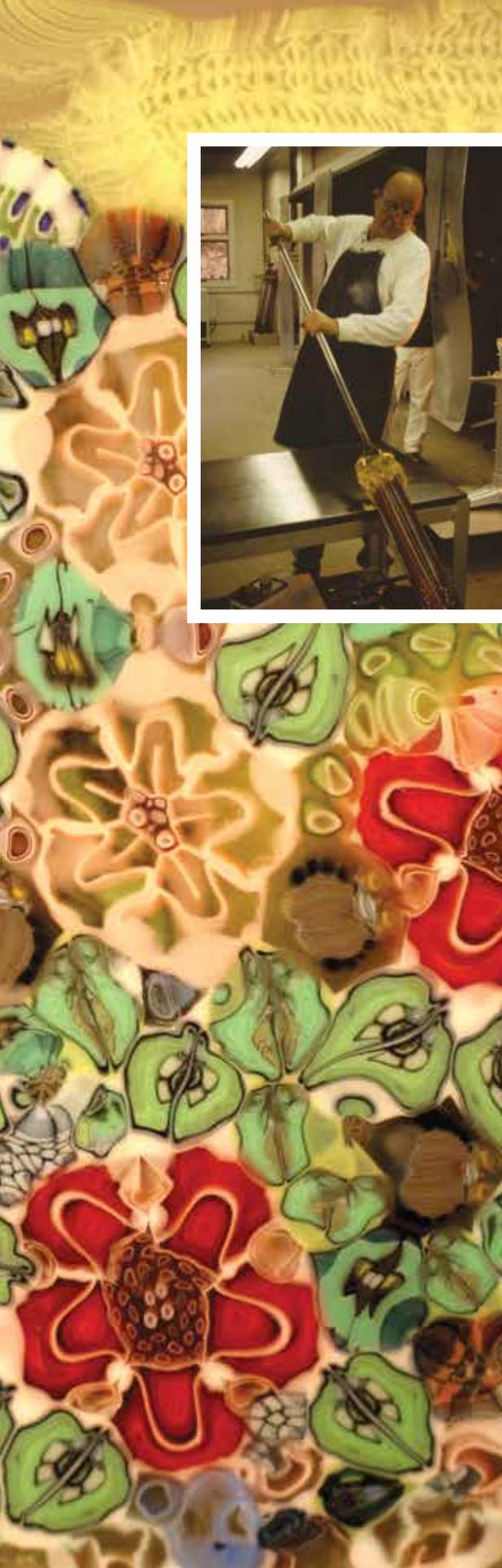




{RICHARD RITTER}
40 years in glass



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40 years in glass

Toe River Arts Council | AUG 22 - SEPT 26, 2009
Burnsville/Spruce Pine, NC

The Fine Art Museum | JAN 20 - MAR 13, 2010
at the Fine & Performing Arts Center
Western Carolina University

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DESIGN
Division of Advancement & External Affairs, WCU
Rubae Schoen, *Director, Creative Services*
Katie Martin, *Senior Graphic Designer, Creative Services*

PHOTOGRAPHY
Glass Works
Richie Ritter, *IT Tech Support*
Facilities
Mark Haskett, *University Photographer*
Ashley Evans, *University Photographer*

photos above

Detail: 2005 Floral Core Series #102
Inset: *Richard at the Penland School of Crafts Glass Studio doing a murrini demonstration for the students in 2000.*

cover photos

Detail: 2008 Floral Core Series #131
Inset: *Richard Ritter and Jan Williams at the Penland Resident Barns Glass Studio, 1975, working on the Family Portrait Murrini.*
Photo credit Rob Levin



INTRODUCTION

Western Carolina University continues a long-standing special interest and commitment to the recognition and development of contemporary glass in North Carolina. At the forefront and leading advocate of the glass movement has been, Joan Falconer Byrd, Professor and Ceramic Head in the School of Art & Design at Western Carolina. Joan began the North Carolina Glass Series in 1974 and continued into the 90s with features in the former Belk Gallery and Western Carolina's Chelsea Gallery, exposing the glass medium to a wider audience and bringing recognition not only to Western Carolina, but also to the State of North Carolina, and of course the glass artists themselves. Far-reaching development in contemporary glass has occurred over the years now with an extensive roster of glass artists from the State and region now achieving national and international acclaim, much accelerated and due to Joan's scholarly and creative drive. The Fine Art Museum is especially pleased to partner with the Toe River Arts Council to present this dramatic exhibition featuring the extraordinary Richard Ritter North Carolina Glass Master: A 40 year Retrospective.

To Joan Byrd, we offer our gratitude for her vision and dedication to the glass medium – noting that the School of Art & Design North Carolina Glass Fund which Joan helped establish through glass sales from previous exhibitions, is helping make this exhibition catalog possible. We express our sincere thank you to Richard and Jan Ritter and to sons Richie and William and daughter Kaete who have helped plan and execute this beautiful exhibition. My thanks to FAM staff members, Kevin Kirkpatrick, Studio Technician for his expertise in exhibit design and installation. Additional assistance is greatly appreciated from Greg McPherson, Artech exhibit prep and design, Jan Parker and Britney Carroll, Dawn Behling, Janine Paris, gallery security and attendants. Our appreciation is extended to Rubae Schoen, Western Carolina's Director of Creative Services to designer Katie Martin, for this exquisite catalog design. We look forward to seeing Museum Friends in the galleries often and hope you enjoy this fine exhibition of the distinguished work of glass master Richard Ritter.

Martin DeWitt, Founding Director
Fine Art Museum | Western Carolina University



We are pleased that the Toe River Arts Council has an opportunity this summer to honor our Mitchell County artist and good friend Richard Ritter in an amazing exhibit featuring “Forty Years of Glass.”

Richard’s reputation is well known in the world of art and glass. His work is highly respected and sought after by numerous collectors, museums and universities. But to many of the citizens in Mitchell County, Richard is the volunteer fireman and the good neighbor who shares stories with his friends.

The Toe River Arts Council’s aim is to present an exhibit of work by a local artist who has achieved prominent stature and fame in the art world. We also want to increase our community’s appreciation of the work of a treasured artist living in its midst.

This exhibit will be a source of pride and inspiration to us and our community. And we are honored by Richard’s choice of the Toe River Arts Council Gallery as the location for this valuable exhibit.

Sincerely,
Denise Cook | Toe River Arts Council Executive Director

photo detail above
2007 Floral Core Series #125



Everyone knows that it is difficult to really appreciate something that is constant. We mostly take for granted our sun and our planet – our family and home. I’ve grown up the son of a master glass artist. I cut murrinis and pulled cane for my allowance without a

second thought to the great privileges of my rather unique upbringing. I was “dragged” to galleries all around the country – when I would rather be down by the creek catching frogs. Mine was a childhood full of exposure to pottery, glass, and painting. But I didn’t ever comprehend the uniqueness of my situation until I got to college. Suddenly I was removed from the artistic cradle in which I had lived and grown, and I no longer had the seemingly boundless resources at my fingertips with which to create. After taking a number of art classes at WCU, I began to finally understand the incredible skill and craftsmanship of my father’s work. It became startlingly clear that my father was no ordinary soccer-coaching dad – he was a creative genius. I suppose that I should be most proud of my father for this – the art that is his life’s work. But if you ask me, my father’s greatest legacy is his unswerving dedication to his community, family, and friends. Behind a very, very talented and hardworking artist is a good gardener and a great neighbor.

William Ritter, July 2009



My father’s murrinis were the magic treasure of my childhood.

Murrinis filled my pockets; murrinis were buried in boxes imagined to be a dragon’s hoard of jewels. I scarcely thought of where they came from. They were as natural a part of the world as the air I breathed or the flowers I gathered. As

I grew older they lost none of that magic – instead they became more cherished as I learned how it was an ancient art, all too rarely practiced. I carry one of those murrinis with me always – a piece of home, of family, of tradition, wherever I go.

Kaete Ritter Syed, July 2009



I grew up surrounded by glass. It was, and still is, part of my life on a daily basis. As soon as I arrived home on the school bus, I would run

up to the studio to open doors on the furnace or glory hole. As I grew up, I was given more essential jobs and I remember the thrill of being trusted to carry the pipe and reheat the piece. There is a kind of special, intricate dance that occurs as the piece comes to life before our eyes. Each piece is special, and seeing older works is like visiting old friends. They link to emotions and memories that I will always cherish.

Richie Ritter, July 2009



RITTER *retrospective*

BY Joan Falconer Byrd

To view the retrospective exhibition of the glass of Richard Ritter is to share in an adventure that spans forty years. Working in front of the furnace is invariably high drama, and every piece of glass in the show captures a moment in an eventful history. The selected works trace the contributions of a technical innovator who has helped shape the development of a major contemporary art medium. But far more than this, the exhibition celebrates Richard Ritter's accomplishments as master of an imaginative, rich, and almost bewildering beauty in glass.

Ritter joined the studio glass movement in its first decade, when to pick up the blowpipe as an artist was to step into the unknown. Broadly trained in the arts at the Center for Creative Studies in Detroit, Ritter was teaching advertising design and jewelry there when he became intrigued by the potential use of glass in jewelry and assisted a colleague in constructing a hot glass facility. Such was the momentum in the emerging field of studio glass in the late '60s that, before he had made twelve trips to the furnace to blow an indifferent melt of wine bottles, he was offered the job of establishing a glass program in nearby Birmingham.

It is almost impossible today to comprehend the challenges confronting those who founded the field. Before classes began, Ritter built the furnace, made the tools, and taught himself to blow glass. As he sought his individual creative expression, he drew on jeweler's techniques, including electroformed copper; but it was, above all, his love of color and line that determined the direction his art would take. Ordering variously colored glass



*photos top to bottom:
Richard at the Bloomfield Art Association, 1970;
Richard working Floral Core piece, 2007*

cullet from the Blenko factory in West Virginia, he gathered contrasting colors of molten glass on his punty in sequence, then pulled the mass into a rod and allowed it to harden. After slicing the rod into segments that displayed a pattern of concentric rings when seen in cross section, Ritter embedded the canes into pieces of glass he was shaping on the blowpipe. These patterned canes were simple examples of a decorative device now familiarly known as the "murrini," that had reached a high level of sophistication in ancient Mesopotamia and Egypt and is still seen in the millefiori glass of Italy. It is said that few new discoveries in glass have been made since the Roman Empire: Ritter, like other pioneers of the studio movement, developed technique out of need.

In summer 1971 Ritter studied at North Carolina's Penland School of Crafts with Mark Peiser, Penland's first artist-in-residence in glass, and West Coast artist Richard Marquis. A pioneer in glass formulation, Peiser became an important resource when Ritter developed the formula on which he still bases his vibrant color palette. Marquis, who had recently returned from studying Italian glass techniques in Murano, taught hands-on decorative methods; while both Ritter and Marquis are identified with the murrini process today, they could hardly use the technique to more different effect in their work.

During five years as an artist-in-residence at Penland School, Ritter pursued the goal of controlling and defining the imagery within his murrinis. The culmination of this evolution was the meticulous "cold pack" murrini, made by positioning squared threads of opaque glass within a ceramic ring and fusing them in a kiln. Best known for the photographic likeness he produced of his parents and younger sister, the cold pack murrinis, which took months to complete, satisfied his desire to personalize his glass in a highly specific way.

Ritter and Jan Williams, an artist-in-residence in flat glass at Penland who had previously been his student and assistant, married in 1977 and built a glass studio in Ritter's native state of Michigan. Having wrested his work free from the dominance of the murrinis, he enjoyed painting with a broad brush, becoming a master of light and shadow. Characteristically, he provided a counterpoint to the spontaneous rhythms of molten glass in the sharp-edged clarity of shapes and patterns he etched into the cold pieces by sandblasting.



Richard setting up the murrini for a "Floral Core Piece" in his studio at Young Cove, Bakersville, NC 2007

When Richard and Jan came home to their community of friends in North Carolina in 1980, they settled in a quiet cove a few miles from Penland School. In the farmhouse there they brought up their three children, and there they live and create their work today. Ritter frequently teaches at Penland, where a scholarship has been endowed in his name. A succession of glorious pieces continues to flow out of his studio in Young Cove. The murrinis are central once again: hot and cold, they appear in fresh and endless incarnations, embedded now in a flawless, brilliant crystal which was scarcely dreamed of in years past. The pieces are identified in terms of the series to which they belong, such as the "Triolets," the "Grail Series" and the current "Floral Core Series." There is a deep continuity to the body of work, but once a series has reached its peak, Ritter quickly loses interest and moves on to something new.

Having transcended the technique he was once at pains to discover, Ritter works intuitively. As demanding as it is to retain the incisive imagery in multiple layers of murrinis while suspending them in a glowing, fluid medium, he long ago internalized the idiosyncrasies of glass. He is a poet at play, and the process is his language. Look deep into his pieces: amidst a field of flowers you will see the pattern of tree branches against the sky and the shadow of a dragonfly skimming across the pond in Young Cove.



{1969}

EARLY PIECES

Richard was teaching advertising and design at the Society of Arts and Crafts in Detroit in 1969 when he signed up for a glass blowing class with Gil Johnson. At that time, he was concentrating on a career as a metalsmith, and thought it would be interesting to combine jewelry with glass. Richard enjoys showing students his first two pieces. The green “vessel” with the electroformed lip illustrates the quality of the glass that they were blowing...the result of melting down wine bottles. The blue footed vessel resulted from blue medicine bottles being

melted. He electroformed the pieces as a way of combining glass and metal...a process that he continues to use today.

After one semester of glass, he was asked by the director of a nearby art center, The Bloomfield Art Association, if he could build a glass studio there. Richard agreed without hesitation, and that summer set about to build a facility at the BAA. When he got the studio going, he spent the summer blowing glass in order to be able teach in the fall.



top to bottom

1969: Richard’s First Blown Vessel

The Society of Arts and Crafts, Detroit, Michigan.
The glass was melted wine bottles thrown into the furnace. The lip was copper electroformed.
Collection of the Artist
4.5" H x 5" W x 4.5" D

1969: Blown Footed Vessel

The Society of Arts and Crafts, Detroit, Michigan.
Melted bottles, copper electroformed foot.
Collection of the Artist
8" H x 3.5" W x 3.5" D

opposite page detail

1969: Richard’s First Blown Vessel





{ 1971-77 }

MURRINI VASES

It was during a visit to the America House Gallery in Birmingham, Michigan, where Richard was showing his glass and jewelry, that he first saw Mark Peiser's work. The Gallery owner gave Richard Mark's phone number, and after a phone conversation, Mark said that he would be teaching a class in glassblowing at Penland School of Crafts in North Carolina, and that Richard should come down and take the class. Back in Michigan, Richard had been experimenting with simple murrinis, so Mark suggested that Richard stick around for the next session to be taught by Dick Marquis, who had just returned from study in Italy. Richard approached Bill Brown, the director of Penland at the time, and he told Bill that he would love to remain at Penland for Marquis's upcoming session, but that he was out of money. So Bill asked him, "What can you do?" Richard informed him that he could rebuild some

of the annealing ovens in the glass studio, so he spent the next three weeks at Penland studying with Dick and repairing equipment. So began his lifelong exploration with murrini. At the end of Dick's session, Bill Brown asked Richard to come down and teach the following summer.

Richard returned to Michigan, and to teaching glassblowing at the BBA. In the summer of 1972, Richard taught his first summer session at Penland. Within a few months, Richard moved permanently to North Carolina, joining Penland's resident artist program, where he would remain until 1977. The resulting murrini vases that he produced during this time, culminated in his Kaete Portrait vases in 1974 and his Family Portrait Murrini vases made in 1976. During this time, he met his wife Jan Williams and they were married at Penland in 1977.



top to bottom

1971 Early Murrini Vessel with Threads
Penland School of Crafts,
at the Barns Resident Artist Studio.
Collection of the Artist
5" H x 5.5" W x 5.5" D

1971 Silver Murrini Vessel
Penland School of Crafts,
at the Barns Resident Artist Studio.
Collection of the Artist
5.5" H x 5.5" W x 5.5" D

1971 Green Murrini Vessel with Canes
Penland School of Crafts,
at the Barns Resident Artist Studio.
Collection of the Artist
6.25" H x 5.5" W x 5.5" D

opposite page detail

1971 Silver Murrini Vessel



above, top to bottom

1973 Blown Vessel with Bug Murrinis

Penland School of Crafts at the Barns Resident Artist Studio.
Collection of the Artist
5.5" H x 6" W x 6" D

1973 Blown Bud Vase with Early Bundled Murrini

Penland School of Crafts at the Barns Resident Artist Studio.
Collection of the Artist
4.5" H x 4.75" W x 4.75" D

above, top to bottom

1971 Purple Vase with Murrini

Penland School of Crafts at the Barns Resident Artist Studio.
Collection of the Artist
5" H x 4.5" W x 4.5" D

1974 Kaete Portrait Vase

Penland School of Crafts at the Barns Resident Artist Studio.
Collection of Kaete Ritter Syed
6" H x 6" W x 6" D

opposite page

1976 Family Portrait Vase

Depicts Richard's mother, sister Kathy, and father.
Penland School of Crafts at the Barns Resident Artist Studio.
Collection of Richie Ritter
4.5" H x 4.5" W x 4.5" D



CASS CITY EXPLORATIONS

Before leaving Penland in 1978, Richard tossed all of the murrinis that he had accumulated into the glass furnace, determined to start with new imagery. So, as a result, for a few years the murrini played a lesser role in his work. Richard and Jan moved to an eighty-acre farm in the thumb of Michigan near Cass City. Here, Richard and Jan built their first studio, and it was a time of intense exploration with glass as a material. By this time, glass artists in the studio glass movement were finally able to melt beautiful crystal, and so exploring this crystal and how it related to layers of opal glass was a natural progression for Richard. When he was asked by Mrs. Walter Mondale to make a set of blown

dessert plates for the newly renovated Vice President's Residence in Washington, D.C., he at first declined, as he had never really pursued making functional work. When he agreed to make the sixteen plates required, he was really challenged to produce work in a new way. As a result, Richard began to experiment departing from the "vase" as canvas. This led to a series of pieces that were manifested in bowl and platter forms. He also began to incorporate sandblasted imagery into his work. In 1979, Jan and Richard decided that they missed the mountains too much, and with their first child Richie in tow, moved back to North Carolina.

top to bottom

1978 Cass City Egg

Depicting snow falling on our little house at the Farm in Cass City.
Collection *Richie Ritter*
3" H x 2.5" W x 2.5" D

1980 Black and White Vessel

V300 at Richard's studio on the farm in Cass City, Michigan.
Collection *of the Artist*
8.5" H x 7" W x 7" D



opposite page detail

1978 Cass City Egg





{ 1980-92 }

IMAGES WITHIN CRYSTAL

For a brief time, Richard set up his studio in a small shed behind the Bonnie Willis Ford Glass Studio up at Penland School. In 1981, Richard and Jan bought a small farm in Young Cove near Bakersville, North Carolina, where he immediately began building a studio. Their daughter Kaete was born later that year. Richard's first pieces in the new studio would be a series of overlay bowls and "Pocket Vessels" which were heavily patterned with sandblasting. Each piece asked the viewer to come up close and peer down into the center (or "pocket") of the piece. Eventually, he would incorporate multiple "pockets" inside of each piece, and he began to

work with much larger masses of glass. In 1984, Richard received the National Endowment for the Arts Fellowship Grant. His son William was born in 1987. Richard returned to using complex murrini patterns inside of large, crystal, solid glass sculptures to make his "Triolet Series." From 1987 to 1991, he produced seventy-seven "Triolet" sculptures, as well as about twenty-five large four-sided solid glass sculptures, all with large facets cut and polished on the surface of the glass. He began to build very complex "caricature portrait" murrinis in black, white, blue, and orange.

top to bottom

BACK TO THE MOUNTAINS & PENLAND SCHOOL

1980 Layered Pink Vessel with Floral Murrinis and Purple Canes

PV-117-80 at Penland School of Crafts at the shed in the woods.
Collection of the Artist
7" H x 5.5" W x 5.5" W

1981 Clear Disk Bowl with Sand Etching, and Yellow and White Cane

Penland School of Crafts at the shed in the woods.
Collection of the Artist
3.25" H x 10.25" W x 10.25" D



opposite page detail

1988 Untitled White and Orange Solid glass Sculpture





above, top to bottom

YOUNG COVE STUDIO, BAKERSVILLE, NC

1983 Pocket Vessel with Blue Murrinis

YC-23-1983 blown at Richard's studio in Young Cove, Bakersville, NC.
Collection of the Artist
5.25" H x 9.5" W x 9.5" D

1986 Large Green Pocket Weight

YC-3286 at the studio up Young Cove, Bakersville, NC.
Collection of the Artist
8.5" H x 7.5" W x 7.5" D

opposite page, bottom

1985 Black and White Pocket Weight

At the studio up Young Cove, Bakersville, NC.
Collection of John Littleton and Kate Vogel
5.5" H x 6.5" W x 6.5" D

above, top to bottom

TRIOLET SERIES 1987- 1989

1987 Untitled Red Solid glass Sculpture

YC-2787 at the studio up Young Cove, Bakersville, NC.
Collection of Richie Ritter
7.5" H x 7" W x 7" D

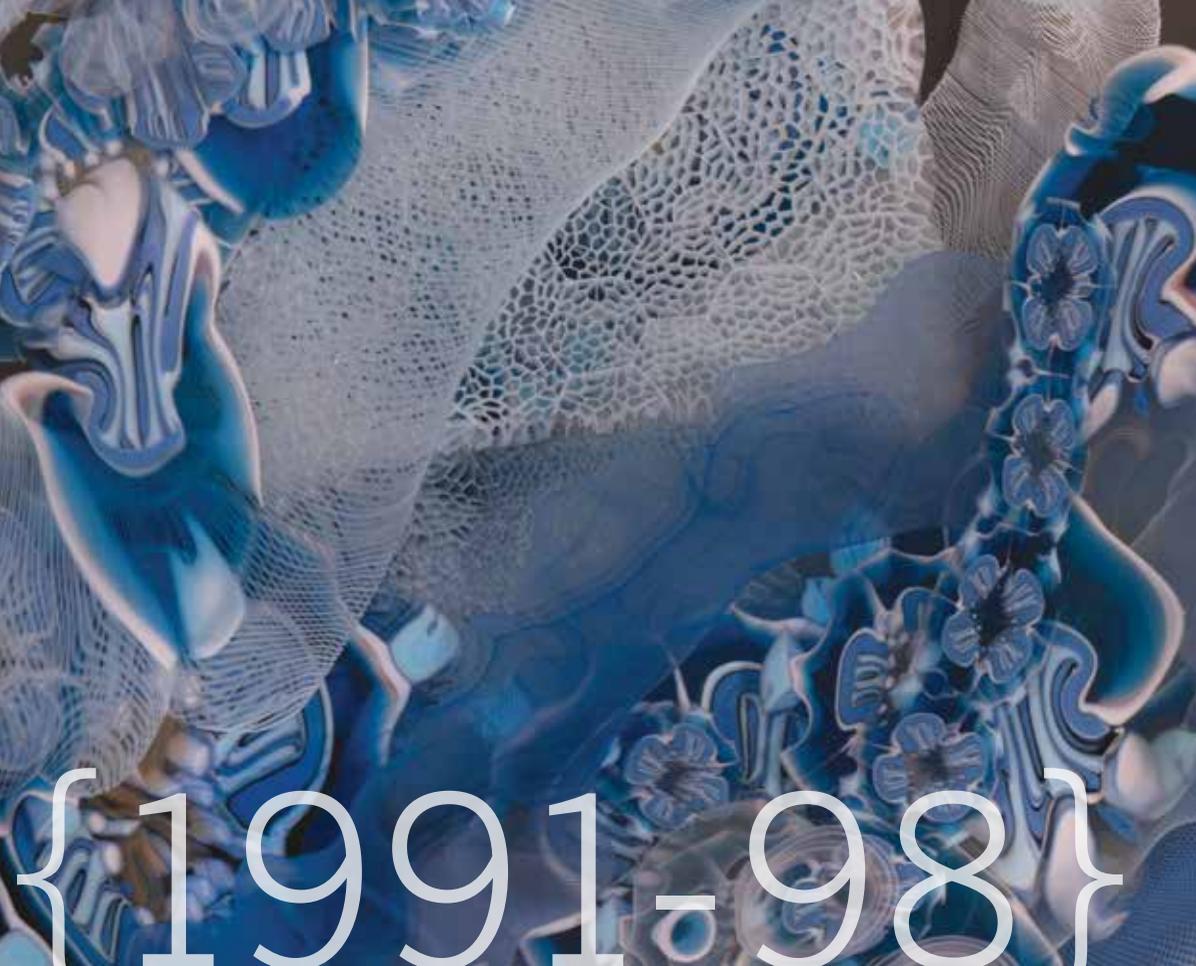
1988 Untitled White and Orange Solid glass sculpture"

YC-1888 at the studio up Young Cove, Bakersville, NC.
Collection of Kaete Ritter Syed
8" H x 9" W x 9" D

opposite page, top

1989 Triolet Series #27

YC-489 at the studio up Young Cove, Bakersville, NC.
Collection of William Ritter
8.5" H x 9" W x 9" D



{1991-98}

GRAIL SERIES MANDALAS & THE MURRINI WALL PIECES

In 1991, Richard again decided to experiment with open blown vessel forms, incorporating the complex caricature portraits within the glass matrix. By 1993, some of these bowl forms grew into the "Grail Series." The Grail pieces were large open vessel forms with solid glass bases or stems. Patterns with murrini and lattacino in bright color predominated in his work at the time. He

also produced a series of wall pieces with etched glass, copper electroforming, and caricature portraits. In 1996 Richard returned to a series of large platter forms. Working within the circle as canvas, Richard produced 30 large vessels from 1996 to 1998, many with complex etching and copper electroforming on the surface.

top to bottom

**1990 Portrait Murrini Young Cove,
Bakersville, NC**

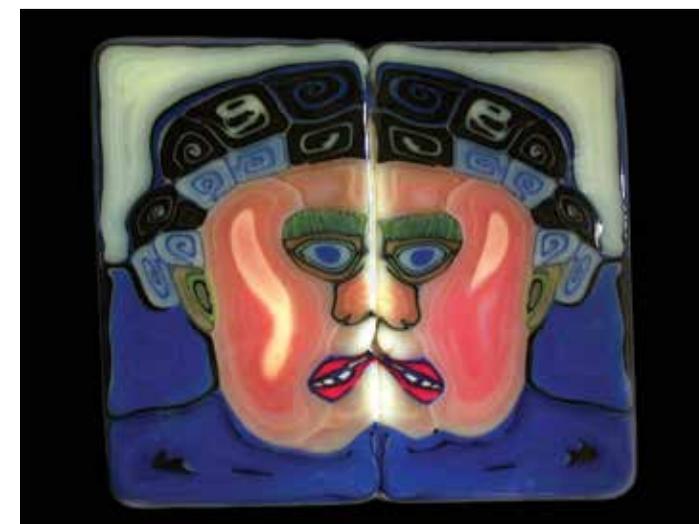
*Collection of the Artist
3" H x 3.5" W x .5" D*

1993 Grail Series #12

YC192B1293 solid glass sculpture with
etched and copper electroformed band.
*Collection of the Artist
8.5" H x 7.5" W x 7.5" D*

opposite page detail

1997 Mandala Series #14





this page, top to bottom

1995 Grail Series #26

YC995 at the studio up Young Cove, Bakersville, NC. Featured on the cover of *American Craft Magazine*.
Collection of Richie Ritter
8.5" H x 12" W x 12" D

1996 Mandala Series # 4

Large green platter, at the studio up Young Cove, Bakersville, NC.
Collection of Kaete Ritter Syed
4" H x 16.5" W x 16.5" D

1997 Mandala Series #14

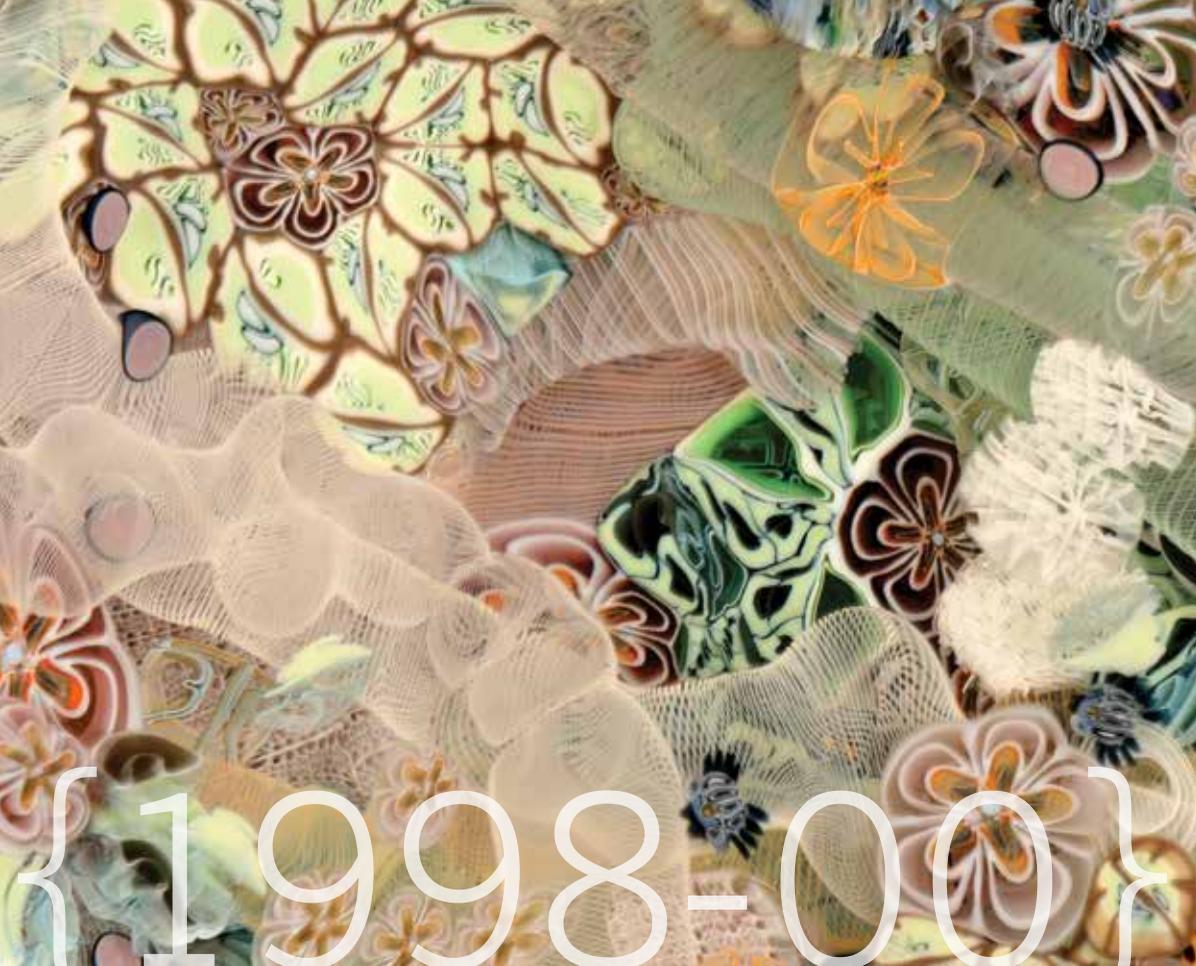
YC496 blue and crystal platter, at the studio up Young Cove, Bakersville, NC.
Collection of William Ritter
4" H x 14" W x 14" D

opposite page

1991 Portrait Murrini in Black

At the studio up Young Cove, Bakersville NC.
Collection of the Artist
12" H x 12" W x 1" D





{ 1998-00 }

FLORAL MURRINI VESSELS & FLORESCENCE SERIES

Richard was invited to give a slide show and lecture for the Michigan Paperweight Collectors Group in 1997 by a dear friend and former student, Bernie Merritt. At the end of the lecture, the group commissioned him to do a series of floral murrini paperweights. Up until that point, Richard had never investigated floral murrinis or “millifiori”, preferring to use the murrini as a means to incorporate abstract imagery in his pieces. But within the process of making this series of paperweights, he became excited about the possibilities of using flowers, leaves and insects. Richard had made murrinis of bugs, and butterflies back in the early 1970s,

but they were not used within a floral context. Armed with the knowledge that in nature, leaves and flowers make the multitude of patterns and colors around us, Richard began building abstract flowers and leaves. With his son Richie, he built a ladybug murrini. All of these images were incorporated with lace like murrini blankets and lattacino into a crystal matrix in bowls, platters and paperweights. In 2000, these floral and crystal murrini sculptures culminated with his “Florescence Series.” That same year, Richard received an Honorary Doctorate of Fine Arts from the Center for Creative Studies School of Art and Design in Detroit, Michigan.



top to bottom

1998 Yellow Floral Disk Vessel with Lady Bugs and Lattacino

YC114IH at the studio up Young Cove, Bakersville, NC.
Collection of Richie Ritter
3" H x 15" W x 15" D

2000 Florescence Series #6

YC108-2000 solid glass sculpture with caricature portrait murrinis. At the studio up Young Cove, Bakersville, NC.
Collection of Richie Ritter
4.5" H x 11" W x 11" D

1999 Lavender Floral Vessel

At the studio up Young Cove, Bakersville, NC.
Collection of Kaete Ritter Syed
4.75" H x 12" W x 12" D



opposite page detail

1999 Lavender Floral Vessel





{2001-}

FLORAL CORE SERIES & BEYOND

Early in 2001, Richard's son William asked him why he had never made a dragonfly murrini. Richard said, "If you draw the dragonfly, I will make the murrini." William produced the drawing, and the North Carolina Arts Council made possible a grant for documenting the construction of the murrini.

During that same time, Richard pulled out a sketch that he had kicking around the studio since the mid-1970s. It was an idea for a piece that he had come up with for one solid glass form to be sandwiched between two other sculptural elements. In the 1970s Richard was still working with vessel forms. By 2001, twenty

years had passed, and he felt that the time was right to try to bring that drawing to life. Richard began by shaping a large solid glass crystal form at the furnace. He cut and polished this form, and sliced it into two pieces or "wings." He then created a central floral core...and on this core, for the first time since the 1970s, he placed the floral murrinis on the surface of the glass, rather than inside of it. So began his "Floral Core Series" which he would continue to work on for eight years. During that time, some of the "wings" were cast of lead crystal, some were etched and copper electroformed, but eventually both wings and cores would be covered with floral murrinis.



top to bottom

2002 Floral Core Series #23

Kiln cast and hot worked solid glass sculpture with dragonfly murrini. Young Cove, Bakersville, NC. Collection of William Ritter 11.2" H x 17.5" W x 4" D

2005 Floral Core Series #102

Kiln cast and hot worked solid glass sculpture with copper electroforming. Young Cove, Bakersville, NC. 13" H x 13" W x 4" D

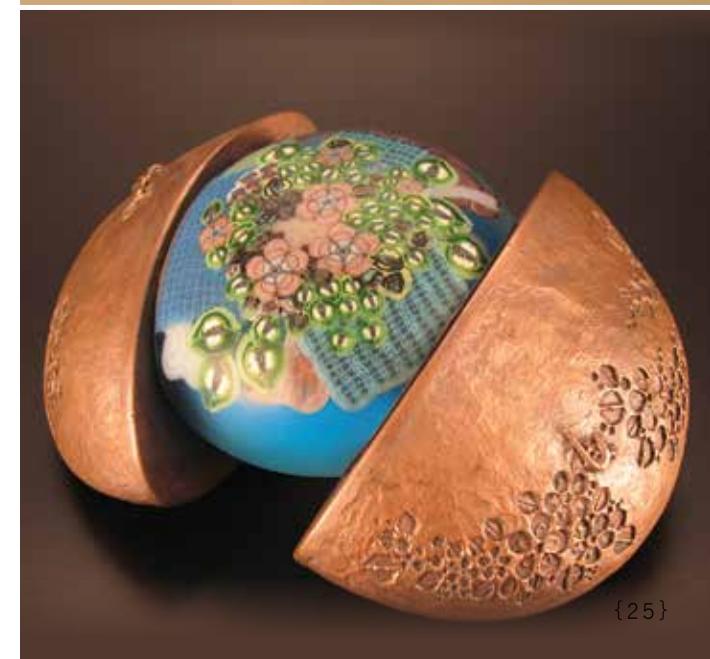
2006 Floral Core Series #117

Kiln cast and hot worked solid glass sculpture with copper electroforming. Young Cove, Bakersville, NC. 5" H x 14" W x 10" D



opposite page detail

2006 Floral Core Series #117





above, top to bottom

2007 Floral Core Series #125

Blue solid glass sculpture with murrinis and latticino. Young Cove, Bakersville, NC. 10.5" H x 14.5" W x 6" D

2008 Floral Core Series #133

Solid glass sculpture with red floral murrinis and latticino. Young Cove, Bakersville, NC. 10" H x 12" W x 8" D

opposite page, top

2008 "Spring" from the "Four Seasons..."

Blown murrini and cane vessels on etched glass and steel base. Young Cove, Bakersville, NC. 7" H x 22" W x 6" D

above, top to bottom

2009 Pale Green Candy Apple with Murrini Leaves

YCA52009 solid glass apple with murrini leaves. 5.5" H x 5" W x 5" D

2009 Red Candy Apple with Dragonfly

YCA22009 solid glass candy apple with murrini leaves and dragonfly murrini. 5.5" H x 5" W x 5" D

opposite page, bottom

2006 Floral Core Series #119

Solid glass sculpture with murrinis and latticino, with dragonfly murrini. Young Cove, Bakersville, NC. 7" H x 12.5" W x 10" D

{RICHARD RITTER} 40 years in glass

BORN Detroit, Michigan 1940

EDUCATION The Society of Arts and Crafts | Detroit, Michigan
Penland School of Crafts | Penland, North Carolina

HONORS National Endowment for the Arts Artists Fellowship Grant 1984
North Carolina Artists Fellowship Grant 2001-2002
Honorary Doctor of Fine Arts, Center for Creative Studies School of Art and Design, 2000
North Carolina Governor's Award for Volunteer Service 1998

TEACHING EXPERIENCE

Archie Bray Foundation, Helena, MT
Bloomfield Art Association, Birmingham, MI
College of Creative Studies, Detroit, MI
Newcomb College, Tulane University,
New Orleans, LA

Penland School of Crafts, Penland, NC
Sheridan College of Art, Toronto, Canada
Toledo Museum of Art, Toledo, OH
University of Illinois,
Champaign Urbana, IL

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Richard Ritter, *June 29, 2009*



Richard hotworking dragonfly murrini, 2001; Richard as Fire Chief, 1998; William, Richard and Richie Ritter hotworking floral core, 2008.

SELECTED COLLECTIONS

Asheville Art Museum, Asheville, NC
Bergstrom Art Center and Museum, Neenah, WI
Charles A. Wustum Museum of Fine Arts, Racine, WI
Chrysler Museum, Norfolk, VA
Christian Brothers University Art Collection, Memphis, TN
Cleveland Art Museum, Cleveland, OH
Corning Museum of Glass, Corning, NY
Detroit Institute of the Arts, Detroit, MI
Hickory Museum of Art, Hickory, NC
High Museum of Art, Atlanta, GA
Hunter Museum, Chattanooga, TN
J.B. Speed Museum, Louisville, KY
Krannert Art Museum, University of Illinois, Urbana, IL
Los Angeles County Museum of Art, Los Angeles, CA
Milwaukee Art Museum, Milwaukee, WI
Mint Museum of Craft and Design, Charlotte, NC
Mobile Museum of Art, Mobile, AL

Montreal Museum of Fine Art, Quebec, Canada
Museum of American Glass, Millville, NJ
Museum of Art and Design, New York City, NY
Museum Jan van der Togt, Amsterdam
Museum of Fine Arts, Boston, MA
North Carolina Governor's Mansion, Raleigh, NC
Racine Art Museum, Racine, WI
Renwick Gallery, Smithsonian Museum of American Art, Washington, DC
RJ Reynolds Corporate Art Collection, Winston-Salem, NC
Southern Highlands Folk Art Center, Asheville, NC
St. Louis Art Museum, St. Louis, MO
University of Michigan at Dearborn, Permanent Art Collection, Dearborn, MI
Vice President's Residence, Washington, DC
White House Permanent Art Collection, Washington, DC
Zanesville Art Center, Zanesville, OH

CONTRIBUTORS

Toe River Arts Council
Fine Art Museum
School of Art & Design
Western Carolina University

North Carolina Arts Council
Jim and Judith Moore
Amy and Philip Blumenthal

Larry Brady and Edward Jones
Sonia and Isaac Luski
Lisa and Dudley Anderson

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PHOTOGRAPHY

Richie Ritter and Jan Williams | With special help from John Littleton and Kate Vogel

CATALOG EXCERPTS

Provided by Jan and Richard Ritter

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PO Box 882 | Burnsville, NC 28714
828.682.7215 *phone/fax*